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June 16, 1955. The opening of Disneyland® Park was just over one month away but this particular summer's day saw a debut of a different pedigree. Walt Disney's *Lady and the Tramp* made its world premiere in Chicago on that June date and has been "Best in Show" ever since. Set in a quaint Middle American small town in the early 1900s, this nostalgic animated feature centers on the charming romance between a pampered pooch and a bone-a-fide mutt. Told from a dog's-eye point of view, Disney's classic canine caper features unforgettable songs and a memorable score that is the musical tail wagging this beloved dog story.

The character of a well-bred female pet was first developed in the late 1930s when Walt Disney saw concept artist Joe Grant's personable springer spaniel and said, "Joe, why don't you work up a story about Lady." Initially this appealing pooch was to be the solo star of a short subject, but Walt felt something was missing. In 1941, Walt began to envision the Lady project as a feature, complete with a love interest for his ingénue. Then in 1943, the prolific producer read a magazine story by Ward Greene, an executive at King Features Syndicate (then-publisher of the Disney newspaper comic strips), about a carefree mongrel. Sparking to the contrast between this happy-go-lucky hound and his doggie debutante, Walt encouraged the author to team up the two dogs in a new story so Disney could produce this "pet project" as a full-length feature. "I have no doubt about us being able to build a good story with it," stated Walt at a 1952 story conference.

As always, Walt wanted songs for what was now entitled *Lady and the Tramp*—songs that would convey emotions and personality, as well as to help the Disney artists tell their cinematic story.

To distinguish this new animated "tail" from his previous productions of the 1950s—including the smash hit *Cinderella* (1950), for which he had enlisted tunesmiths from New York's Tin Pan Alley—Walt turned to a fresh and invigorating source of songs: movie, radio, television and recording great, Peggy Lee. Often billed as "Miss Peggy Lee," this sensuous songster was a top-of-the-charts star, the only female recording artist to have Top Ten hits in the 1940s, the 1950s, and the 1960s.

Walt had previously showcased popular singers, from Dinah Shore and The Andrews Sisters to Nelson Eddy and Bing Crosby in his "package films" (features made up of several animated segments) of the 1940s. But the great showman wasn't primarily interested in marquee value; aside from top talent, he first and foremost craved a strong vocal persona with accomplished acting skills to enhance his animated productions. A prime example is Dennis Day; an audience favorite from his singing and comedy on Jack Benny's radio program, Dennis not only brought name recognition and singing skill to the "Johnny Appleseed" sequence of *Melody Time* (1948), he also performed all the voices.

When Walt sought out Peggy Lee, he found even more of a musical gold mine in the sultry songstress. A skilled thespian—she was nominated for a Best Actress in a Supporting Role Academy Award® for her performance in the dramatic film, *Pete Kelly's Blues*, released the same year as *Lady and the Tramp*, Peggy even approached her vocalizations as an actress, performing in character as she interpreted any song she chose to sing.

It may seem surprising, then, that the versatile vocalist was not initially cast as a voice artist, but Walt Disney first brought Peggy Lee on *Lady and the Tramp* as a songwriter. A multifaceted talent who wrote poetry, Peggy was also a gifted lyricist. She had written two of her biggest hits, "It's a Good Day" and "Mañana," while also crafting songs for other major singers. "I was hired primarily as a songwriter," she later said. "We did little demos from which the artists could work. It came as a pleasant surprise when Walt asked me to sing and do the voices as well."

For the *Lady and the Tramp* project, it was musician Sonny Burke who first contacted Peggy. An arranger, conductor and "A & R man" (Artists and Repertoire) for Decca Records, Lee's label, Sonny had been bandleader for recordings featuring top names such as Bing Crosby, Ella Fitzgerald and Mel Tormé; he later produced some of Frank Sinatra's most celebrated albums. Having been instrumental in boosting Peggy's recording career by bringing this bright singing star to Decca, Sonny—who was writing music for Walt Disney's artistically experimental animated short, the Oscar®-winning *Toot, Whistle, Plunk and Boom* (1953)—telephoned her in the early 1950s to join him for a meeting with Walt himself about writing songs for the in-development animated feature. Describing Walt as having "the enthusiasm of a young boy," Peggy was entranced with the famed impresario's presentation of the *Lady and the Tramp* storyboards. As the lyricist noted, "The idea of looking at the world through the eyes of pets has always been a source of fascination for me."

Walking Peggy and Sonny through the story of this man's-best-friend feature, Walt unleashed the composers on the plot to identify spots where songs could be integrated into the narrative. "Of course," Walt would point out, "there's more to writing a song than just getting an idea. It generally calls for patience, perseverance and a lot of thought." Working over a period of three years, the tunesmiths came up with the six original songs that deliciously dot this charming film like melodious bon-bons. Inspired by the setting of the small-town ristorante, Lee and Burke cooked up the Italian flavored ballad for bighearted Tony (voiced by dialect expert George Givot) and his cook, Joe, to serenade the canine couple, accompanied by mandolin (Joe) and accordion (Tony). The resulting romantic song "Bella Notte" sets the mood for one of the most memorable scenes in Disney animation: Lady and Tramp falling in puppy love as they share a plate of spaghetti and meatballs.

Peggy Lee described the movie moment in which Lady meets the new baby of her humans, Jim Dear and Darling, as "a natural for a lullaby." She and Sonny composed the lovely, "La La Lu"—but Peggy was so enthusiastic about this pivotal scene, she wrote an additional eight bars beyond what was required. One listen to Peggy's demo recording of this introductory piece and Walt immediately ordered it added to the film—and "What Is a Baby" was born. This gentle interlude, half-song, half spoken-word, gives voice to the thoughts of Lady— who is, as Walt put it, "feeling very insecure about the baby" as she tentatively makes her way up the staircase toward the nursery. Peggy was deeply impressed that Walt went to the extra time, effort and expense to expand the scene in order to include the new song.

A similar creative situation arose with *Lady and the Tramp's* showstopper. "One day, when the picture was well underway, Peggy and Sonny brought us a number that we hadn't expected,"

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explained Walt Disney. "It was called 'He's a Tramp.' We liked the song and fortunately it fitted into our plans. We had a sequence where Lady is brought to the dog pound and discovers her boyfriend has quite a romantic past. So we decided to tell this through a song, and created a new character to sing it, a canine torch singer. We called her Peg—and Peggy of course played the part for us." Peg was originally named "Mame" in honor of then-First Lady Mamie Eisenhower, whose iconic bangs inspired the faded show dog's hairdo. "Disney was such a thoughtful man," Peggy recalled. "He didn't want in any way to offend the First Lady. He asked me if I would like to have the dog named after me and I said I would love it."

Though Peg's supervising animator, Eric Larson, revealed Mae West was an influence on the character of the ex-star of the dog-and-pony follies, he unequivocally stated, "Peggy Lee inspired the personality of Peg the most. She had a deep affinity for this character which she expressed in her singing. She even began to think like a vamp at the recording sessions. The way [she] sang the song was a great inspiration. Also the way she walked. Because she had a pretty nice movement and these are the things that you try to pick up from the human being and translate into the animals."

Walt used his primetime *Disneyland* television series to introduce his audience to this original new film, one of the first Disney features not based on an established tale. In "Cavalcade of Songs," first broadcast on February 16, 1955, Peggy showed how she overdubbed her own voice in singing both sides of the catty duet, "The Siamese Cat Song." It was Walt's suggestion that the sequence in which newcomers Si and Am cause so much trouble for poor Lady be told entirely through a song. "We liked Peggy's test so well that we insisted she play both cat parts in the picture."

In all, Peggy displayed her acting prowess by performing four voices in *Lady and the Tramp*: Si, Am, Darling and Peg, all characters who sing in the film. Walt had originally considered casting Peggy as Lady but that part, essentially a non-singing role, was turned over to prolific voice actor Barbara Luddy. The solo tenor voice heard over the film's opening scene singing what Walt referred to as "a new Christmas song," "Peace on Earth" is that of Donald Novis, who also opens *Bambi* (1942) by singing "Love Is a Song." Donald was also the original tenor in the legendary Golden Horseshoe Revue stage show at Disneyland® Park. As the Pound Hounds, The Melomen quartet (including Disney favorite, the ultra-deep voiced bass singer Thurl Ravenscroft) backed up Peggy Lee on "He's a Tramp,"and also crooned—and barked, howled and whimpered—"Home Sweet Home," the only song sung in *Lady and the Tramp* that was not originally composed for the film.

To arrange Burke and Lee's songs and to write the film's underscore, Walt selected veteran studio composer Oliver Wallace. Over his Disney career, which began in 1936, Oliver estimated that he had created more than 30 miles of soundtrack. His early experience as an accompanist for silent films—he is frequently cited as the first musician to use a pipe organ to accompany motion pictures, in Seattle, Washington in 1910—gave him a background perfect for the unique demands of scoring Disney music. "I began acquiring that art when I got my first job playing for vaudeville and single reels in 1906," Oliver noted in 1954, while *Lady and the Tramp* was in production. "Believe me, you had to be snappy with your invention to keep up with the shadows in those early flickers." His first feature score was for *Dumbo* (1941), for which he, along with fellow Disney composer Frank Churchill, won an Academy Award for Best Music, Scoring of a Musical Picture. Oliver scored over one hundred films and other projects for Disney, including *Alice in Wonderland* (1951) and *Peter Pan* (1953), accruing five Academy Award nominations in the process. In language befitting the abundantly decorated and furnished backdrop of the elegant house Lady shares with Jim Dear and Darling, Oliver explained the function of an animated film score to Hollywood journalist Bob Thomas in his seminal 1958 study, The *Art of Animation*: "It should be like a beautiful carpet that complements the loveliness of the furniture and paintings in a room. If it is so glaring and obvious that you notice the carpet and don't notice the other features of the room, then the illusion of beauty is utterly destroyed." For *Lady and the Tramp*, the experienced Disney composer wove romantic melodies reflecting the Valentine-candy, gingerbread-architecture glow of the film, such as "Lady's Theme," "Footloose and Collar-Free," "In the Doghouse" and "The Wag of a Dog's Tail."

Interestingly, Disneyland Records (now known as Walt Disney Records) did not release a *Lady and the Tramp* soundtrack recording in 1955 as Peggy Lee was contractually obligated to Decca Records. The singing star recorded her own album of the songs—including "Bella Notte" and "Peace on Earth," neither of which she sings in the film, released on the Decca label under the title *Songs from Walt Disney's Lady and the Tramp*. Victor Young conducted the orchestra for the new versions of the songs Peggy laid down in the Decca studio for this LP version. Although Disney released a "second cast" LP recording of *Lady and the Tramp: All the Songs from the Motion Picture* in 1962 and a picture disc version, combining soundtrack selections with studio tracks, in 1981, Walt Disney Records did not issue its own complete original soundtrack recording until 1997 with its CD release of the digitally remastered score and songs, utilizing newly uncovered separated music and chorus tracks.

The first animated feature produced in CinemaScope®—Walt was one of the first Hollywood producers to sign up for the widescreen process when it was introduced in 1953—this purebred motion picture began its general release in U.S. movie theatres on June 22, 1955, 16 days after its world premiere. Walt Disney was delighted with the completed film and its tunes, acclaimed as "The Happiest Songs of All" by the film's theatrical one-sheet poster. "Some of the things in *Lady and the Tramp* topped anything we had done until then," the proud producer later asserted, especially, he felt, "the dinner at the Italian café." Audiences agreed, making Walt's 15th animated feature the most successful film released in 1955. Today, *Lady and the Tramp* is one of the most beloved Disney films ever. Peggy Lee observed, "The film has that wonderful Disney touch. It's charming without being sticky." The GRAMMY Award®-winning singer added, "No question, every person that worked on the film was touched by Mr. Disney's genius."

Jim Fanning
Internationally published Disney historian, writer and editor, who has written for many divisions of The Walt Disney Company.

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Though my grandmother, Peggy Lee, was very proud to have been an accomplished singer, she was most proud of her songwriting. Additionally, of all of the songwriting that she did, "Mama Peggy" was most proud of her work on *Lady and the Tramp*.

She wasn't someone who was usually star-struck, but she was seriously star-struck when it came to Walt Disney. She had the deepest respect for him and his creative, innovative thinking. To be asked to collaborate with Sonny Burke on the score of a Walt Disney picture was a tremendous honor for her. As she recalled, "A Disney credit was something that was devoutly sought after." She admitted to being so nervous on meeting Walt Disney that she was afraid to call him by his first name. But, he instantly made her feel comfortable, and they got down to work. My grandmother never forgot how at home Walt made her feel, giving her freedom and encouragement to explore all sorts of ideas using the storyboard. She especially appreciated his allowing Sonny and her freedom with sound effects department. Since she was both a great lover of dogs and an incurable romantic, the storyline was a natural fit for her and the songs seemed to come together easily. Together, Sonny and my grandmother wrote "Bella Notte," "The Siamese Cat Song, "What Is a Baby," "He's a Tramp," "La La Lu" and

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"Peace on Earth" (the lyrics to which were woven around "Silent Night"). They also wrote four other songs that didn't end up in the picture: "Jim Dear," That Fellow's a Friend of Man," "Old Trusty" and "Singin' ('Cause I Want to Sing)."

My grandmother came into this project expecting to write lyrics, but she didn't expect to sing. But, sing, she did! Walt asked her to provide the voices for the characters of the torch-singer dog, Peg, the Siamese cats, Si and Am, and Lady's owner, Darling. My grandmother would proudly tell people how Walt asked her if he could name the character "Peg" after her. Initially the saucy canine was supposed to be named Mamie, but Walt was concerned that this might offend the then First Lady, Mamie Eisenhower. My grandmother was flattered to have the blonde-fur, blue-eyed pooch bear her name.

Walt also allowed my grandmother some influence over one of the story lines in the film, and she was forever grateful to him for that. In the original script, Trusty died after being hit by a cart. This broke my grandmother's heart, and she appealed to Walt to let Trusty live. The accident remained in the story, but Trusty survived.

One of my favorite memories that I have as a child is of watching *Lady and the Tramp* with my grandmother. It was something we did together at least once a year. She was the only person I knew who had a movie screen and film projector in their living room. This was before the advent of home video, so we would have to take out the big film reels and load them on the projector. We would grab our bowls of popcorn, settle into her sofa and enjoy the movie together. I didn't appreciate then how special it was for me to hear the real life voices of Peg, Si and Am, singing alongside me. I enjoy the movie as much today as I did back then, and what a joy it has been for me to share it with my own children. Thankfully, I don't need to haul out the heavy film reels to do that!

Holly Foster-Wells
December, 2014

Producer's Note

As I began my research on the restoration of the *Lady and the Tramp* soundtrack, I was led to believe that none of the music elements existed without the film's sound effects mixed into the tracks. In desperation, I scoured through the inventory tracking sheets and found a group of elements only identified by production code numbers. With nothing to lose, I had those mysterious reels transferred to digital audiotape. When I finally got a chance to listen to the material, I was overjoyed to discover that those numbered units not only contained all of the music cues but the separated vocal and chorus tracks as well.

Having all these elements to work with, I was granted a flexibility rarely allowed in the soundtrack restoration of early Disney films. But with more flexibility comes a more intricate task! Like many film scores, *Lady and the Tramp* was recorded in small segments, usually nothing more than a musical phrase lasting fifteen to thirty seconds or so. After I edited these phrases together into a cohesive and listenable music experience, I then synchronized each vocal element to the music track along with the background vocal and chorus tracks. Each was separately de-noised, equalized, and then digitally remixed. Though the entire production was a monophonic recording, these separated elements allowed me to create a stereo effect on three of the songs: "The Siamese Cat Song," in which I was able to separate the cats; the chorus in "Bella Notte," for which we had two lead vocal tracks, one music track, and two background chorus tracks; and the "Finale," which had five vocal tracks and one music track.

The one issue that has come up since this album's original release in 1997 was that it was a monophonic recording. Being the first Disney animated feature to be released in CinemaScope® it has been assumed that the score was recorded in stereo. The reason this assumption was made is that all CinemaScope® films must be in stereo. Once this was brought to my attention, I instantly began a lengthy investigation. I dug (or re-dug) through everything. And what I found was that it is true that all CinemaScope® films were required to be stereo, and indeed, *Lady and the Tramp* is a stereo film. Dialog and sound effects are stereo. However, we believe the score was recorded in mono. We came to this conclusion when I realized that the sources I used were the complete recording sessions (false starts and all). If it was recorded in stereo, only the selected takes would be mixed down to mono (it was common practice to create a mono mix for theaters with only mono playback). Magnetic film (the recording medium) was expensive, and the studio has always been frugal so they wouldn't have wasted the film on material that wasn't going to be used. Adding to this evidence was the fact that 1961s release of *One Hundred and One Dalmatians* was also recorded mono. Though the score for *Sleeping Beauty* was stereo in 1959, it was recorded under different circumstances and in Germany. To this day, no other source elements have been discovered beyond what I used to construct the soundtrack.

The original CD release was also the first time the actual soundtrack elements were released on an album. The original Disneyland Records release (DQ1231) were delightful studio recordings but not the recordings from the original soundtrack (except for "Home Sweet Home"). We have included those versions as bonus tracks on disc two following The Lost Chords.

All in all, this restoration has turned out to be the cleanest and brightest soundtrack version of this heartwarming classic, and a true testament to the talents of Oliver Wallace, Sonny Burke, and especially Miss Peggy Lee.

Randy Thornton
Digital Restoration Producer

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The Lost Chords

As with the animated features *Cinderella*, *Alice in Wonderland*, and *Peter Pan* that were released in the 1950s, *Lady and the Tramp* can also trace its start at the Walt Disney Studio back to the 1930s. Of course, whereas the first three features mentioned were all based on widely-known stories with established characters and plots awaiting the magical Disney touch, *Lady and the Tramp* traces its origin no further than the Studio—specifically 1939 when Walt saw some rough cartoon sketches that artist Joe Grant had made of his family's pet cocker spaniel.

Those early sketches of Lady bear no resemblance to the very feminine pet who eventually appeared on movie screens in 1955, but Walt Disney had found Grant's drawings so charming and filled with personality, that he immediately saw her potential as a cartoon star. It then became the task of Walt and his creative teams to fashion a story especially for her.

A quick calculation of the above mentioned years reveals that the development process took well over a decade. During that period several different plot lines were devised, characters were added to the story—Tramp wasn't even part of the story or its title originally—and when a hobo-like dog was added in 1941, he was called Bozo. One early plot had the story's climax set during the 1906 earthquake in San Francisco. Since the Disney special effects animators had handled the violent upheavals of the dinosaurs' world with dramatic power just a few years earlier in *Fantasia*, one can assume they would have staged the more recent disaster with equal virtuosity. In the end, however, it was decided to keep all the stories and events to a more relatable level of domestic dogs, their interactions among themselves and the humans who share their existence.

Some ideas from the early 1940s did remain a part of Lady's world: a troublesome rat scurries across the storyline at this early point, as do the two cats who delight in mischief, along with the older female relative who visits Lady's owners. It is interesting to note that Verna Felton, who voiced Aunt Sarah in the 1955 film, was suggested for this role as early as 1941.

A couple of memos from 1945 reveal the thinking that was going into the song score at this time. In one memo from lyricist Ray Gilbert, eight song titles are listed. One of these, described as the "porch song," is "I Wear No Man's Collar," which became "I'm Free As the Breeze," a song that may be enjoyed on this album. Another song, called "The Barking Song," is described as opening the film and introducing the characters. Its lyrics give voice to actions recognizable to those familiar with the film.

LADY

My goodness it's morning – there's so much to do,
My paws will be worn to the pads when I'm through.
First there's the master and mistress to wake,
Trot in with their shoes, give the covers a shake.
How can he sleep wrapped up in those clothes?
Well, duty is duty; I'll tickle his toes.

MASTER

Good grief I forgot to wake up when I should,
But Lady remembered; good dog, Lady, good!
Sometimes I wonder when I watch her fuss,
Do we own Lady, or does Lady own us?

The story continued to evolve throughout the 1940s and into the early 1950s. Storyman Joe Rinaldi is credited with taking all the diverse plot elements and fashioning them into a cohesive whole. In the early 1950s singer and songwriter Peggy Lee and composer Sonny Burke were brought to the Studio to create the song score, with Ms. Lee's contributions extending beyond her composing duties. She voiced four characters in the film: Darling, Lady's mistress; Peg, a Pekinese who, in happier times, used to perform in a dog and pony show; and the two Siamese Cats, Si and Am.

The 1955 release of *Lady and the Tramp* coincided with Walt Disney's first season of weekly television programming. He recognized his television series Disneyland as a vehicle in which he could introduce this unfamiliar story to a wide audience. And so as part of two entries in the series, "A Story of Dogs" and "Cavalcade of Songs," in which Peggy Lee and Sonny Burke discussed their songs and even performed some of them, television viewers became familiar with Lady and her co-stars. Particularly interesting to viewers was the demonstration of how Ms. Lee performed the duet with herself for "The Siamese Cat Song."

The combination of Walt's ability to interest the public in his creations and the universal appeal of dogs resulted in *Lady and the Tramp* becoming one of the Studio's most popular films. And the sequence of Lady and Tramp sharing spaghetti under a starry sky, while the lovely ballad "Bella Notte" is sung, is recognized as an iconic romantic moment in cinema history.

I'M FREE AS THE BREEZE DEMO

This catchy tune, with music by Eliot Daniel and lyrics by Ray Gilbert, seemed appropriate to the chosen lifestyle of the carefree Tramp and was to be performed by him as he tries to persuade Lady to leave her domestic duties and accompany him on the open road.

Both composers were regulars in the Disney Music department at this time. Gilbert was even noted as being one of the busiest lyricists in Hollywood—in the space of several years he contributed to The *Three Caballeros* (1945), *Make Mine Music* (1946), *Song of the South* (1946), *Fun and Fancy Free* (1947), *Melody Time* (1948), *So Dear to My Heart* (1949) and *The Adventures of Ichabod and Mr. Toad* (1949), composing many songs that now fall into the category of "Disney's Lost Chords." Daniel worked on all the features from Make Mine Music through *So Dear to My Heart*. And bringing us into the 21st century, Ray Gilbert's lyrics written for a song in 1945 were finally heard in theaters in 2003 with the release of *Destino*—Roy Edward Disney's dedication to finish a project started through the collaboration of his uncle Walt Disney and celebrated artist Salvador Dali.

I'M SINGIN' ('CAUSE I WANT TO SING)

Just as Eliot and Gilbert had, Peggy Lee and Sonny Burke thought it was possible for Tramp to vocalize in song and so they each came up with their own version of a tune that expressed the carefree vagabond's point of view. The final assessment, however, was that there would be no singing role for Tramp. An additional similarity between the two songs is evident: they both single out that being collar-free is a statement of Tramp's desire for no lasting entanglements or roots in the domestic lives of humans. The film's final scene, where Tramp is sporting a collar with its accompanying license, is a visual affirmation of his resolution to set aside his previous lifestyle and settle into a domestic happily-ever-after with Lady. Of course, their rollicking litter of four puppies in no small way also confirms that change.

Russell Schroeder

Mr. Schroeder worked as an artist for The Walt Disney Company for twenty-nine years. In addition to *Disney's The Lost Chords Volumes 1 & 2*, Russell authored several other books including *Disney: The Ultimate Visual Guide*, and *Mickey Mouse: My Life in Pictures*.

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MAIN TITLE (BELLA NOTTE)

Performed by the Disney Studio Chorus
Written by Peggy Lee and Sonny Burke
Published by Walt Disney Music Company (ASCAP).
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This is the night
It's a beautiful night
And they call it *bella notte*

Look at the skies
They have stars in their eyes
On this lovely *bella notte*

So take the love of your loved one
You'll need it about this time
To keep from falling like a star
When you make that dizzy climb

For this is the night
And the heavens are right
On this lovely *bella notte*
On this lovely *bella notte*

PEACE ON EARTH

Performed by Donald Novis and the Disney Studio Chorus
Written by Peggy Lee and Sonny Burke
Published by Walt Disney Music Company (ASCAP).
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Silent as the snowflake in the night
Holy is the spirit of this night

All the world is calm and peaceful
All the world is bright and joyful

Spirit of Love and Child of Peace
Love unending that shall not cease

Peace, my children of good will
Peace, my children, peace, be still

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WHAT IS A BABY

Performed by Peggy Lee
Spoken Vocal by Barbara Luddy
Written by Peggy Lee and Sonny Burke
Published by Walt Disney Music Company (ASCAP).
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Spoken:
What is a baby?

I just can't understand
It must be something wonderful
It must be something grand
'Cause everybody's smiling
In a kind and wistful way
And they haven't even noticed
That I'm around today

Spoken:
What is a baby, anyway?

Oh, what is a baby?
I must find out today
What makes Jim Dear and Darling
Act this way

LA LA LU

Performed by Peggy Lee
Written by Peggy Lee and Sonny Burke
Published by Walt Disney Music Company (ASCAP).
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La la lu
La la lu
Oh, my little star sweeper
I'll sweep the stardust for you

La la lu
La la lu
Little soft fluffy sleeper
Here comes a pink cloud for you

La la lu
La la lu
Little wandering angel
Fold up your wings, close your eyes

La la lu
La la lu
And may love be your keeper

La la lu
La la lu
La la lu

Spoken:
There now, little star sweeper
Dream on

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THE SIAMESE CAT SONG

Performed by Peggy Lee and Peggy Lee
Written by Peggy Lee and Sonny Burke
Published by Walt Disney Music Company (ASCAP).
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We are Siamese if you please
We are Siamese if you don't please
Now we lookin' over our new domicile
If we like we stay for maybe quite a while

Do you seeing that thing swimming round and round? Yes
Maybe we could reaching in and make it drown
If we sneaking up upon it carefully
There will be a head for you, a tail for me

Do you hear what I hear? A baby cry
Where we finding baby, there are milk nearby
If we look in baby buggy, there could be
Plenty milk for you and also some for me

BELLA NOTTE

Performed by George Givot and the Disney Studio Chorus
Written by Peggy Lee and Sonny Burke
Published by Walt Disney Music Company (ASCAP).
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Oh, this is the night
It's a beautiful night
And we call it *bella notte*

Look at the skies
They have stars in their eyes
On this lovely *bella notte*

Side by side with your loved one
You'll find enchantment here
The night will weave its magic spell
When the one you love is near

For this is the night
And the heavens are right
On this lovely *bella notte*

Repeat

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HOME SWEET HOME

Dog Vocalizations: The Melomen
Written by Sir Henry Bishop
Arranged by Oliver Wallace
Published by Walt Disney Music Company (ASCAP).
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HE'S A TRAMP

Performed by Peggy Lee and The Melomen
Written by Peggy Lee and Sonny Burke
Published by Walt Disney Music Company (ASCAP).
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Spoken:
What a dog!
What a dog!

He's a tramp
But they love him
Breaks a new heart every day

He's a tramp
They adore him
And I only hope he'll stay that way

He's a tramp
He's a scoundrel
He's a rounder
He's a cad
He's a tramp
But I love him
Yes, even I have got it pretty bad

You can never tell when he'll show up
He gives you plenty of trouble
I guess he's just a no-'count pup
But I wish that he were double

He's a tramp
He's a rover
And there's nothing more to say
If he's a tramp, he's a good one
And I wish that I could travel his way
Wish that I could travel his way
Wish that I could travel his way

FINALE (PEACE ON EARTH)

Performed by the Disney Studio Chorus
Written by Peggy Lee and Sonny Burke
Published by Walt Disney Music Company (ASCAP).
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Peace, my children of good will
Peace, my children, peace, be still

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DISC ONE

1. MAIN TITLE (BELLA NOTTE)/
THE WAG OF A DOG'S TAIL
Performed by the Disney Studio Chorus
2. PEACE ON EARTH
Performed by Donald Novis and the Disney Studio Chorus
3. IT HAS A RIBBON/LADY TO BED/
A FEW MORNINGS LATER
4. SUNDAY/THE RAT/MORNING PAPER
5. A NEW COLLAR/JOCK & TRUSTY/
IT'S JIM DEAR
6. WHAT A DAY!/BREAKFAST AT TONY'S
7. WARNING/BREAKOUT/SNOB HILL/A WEE BAIRN
8. COUNTDOWN TO B-DAY
9. BABY'S FIRST MORNING/WHAT IS A BABY/LA LA LU
Performed by Peggy Lee
10. GOING AWAY/AUNT SARAH
11. THE SIAMESE CAT SONG/
WHAT'S GOING ON DOWN THERE
Performed by Peggy Lee and Peggy Lee
12. THE MUZZLE/WRONG SIDE OF THE TRACKS
13. YOU POOR KID/HE'S NOT MY DOG
14. THROUGH THE ZOO/A LOG PULLER
15. FOOTLOOSE AND COLLAR-FREE/
BELLA NOTTE
Performed by George Givot and the Disney Studio Chorus
16. IT'S MORNING/
EVER CHASE CHICKENS/CAUGHT
17. HOME SWEET HOME
Performed by The Melomen
18. THE POUND
19. WHAT A DOG/HE'S A TRAMP
Performed by Peggy Lee and The Melomen
20. IN THE DOGHOUSE/
THE RAT RETURNS/FALSELY ACCUSED/
WE'VE GOT TO STOP THAT WAGON/
TRUSTY'S SACRIFICE
21. WATCH THE BIRDIE/VISITORS
22. FINALE (PEACE ON EARTH)
Performed by the Disney Studio Chorus

DISC TWO

THE LOST CHORDS OF LADY AND THE TRAMP

1. I'M FREE AS THE BREEZE *Demo*
2. I'M FREE AS THE BREEZE
Performed by Jeff Gunn
3. I'M SINGIN' ('CAUSE I WANT TO SING)
Performed by Jeff Gunn

BONUS TRACKS

4. WHAT IS A BABY
Performed by Teri York
5. LA LA LU
Performed by Teri York
6. THE SIAMESE CAT SONG
Performed by Robie Lester
7. BELLA NOTTE
Performed by Bob Grabeau
8. HE'S A TRAMP
Performed by Teri York
9. PEACE ON EARTH
Performed by Teri York

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Soundtrack Credits

Disc One

Score Composed by Oliver Wallace
"Home Sweet Home"
Written by Sir Henry Bishop
Arrangement by Oliver Wallace
Songs Written by Peggy Lee and Sonny Burke

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Disc Two

The Lost Chords of Lady and the Tramp
Produced by Randy Thornton
Recorded and Mastered by Jeff Sheridan
Arrangements by Jerry Cleveland

All Songs Written by Peggy Lee and Sonny Burke
Except: "I'm Free As the Breeze *Demo*" and "I'm Free As the Breeze"
Written by Ray Gilbert and Eliot Daniel

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Creative Direction: Dave Snow and Steve Gerdes
Package Design: Steve Gerdes
Original Paintings and Illustrations: Lorelay Bové

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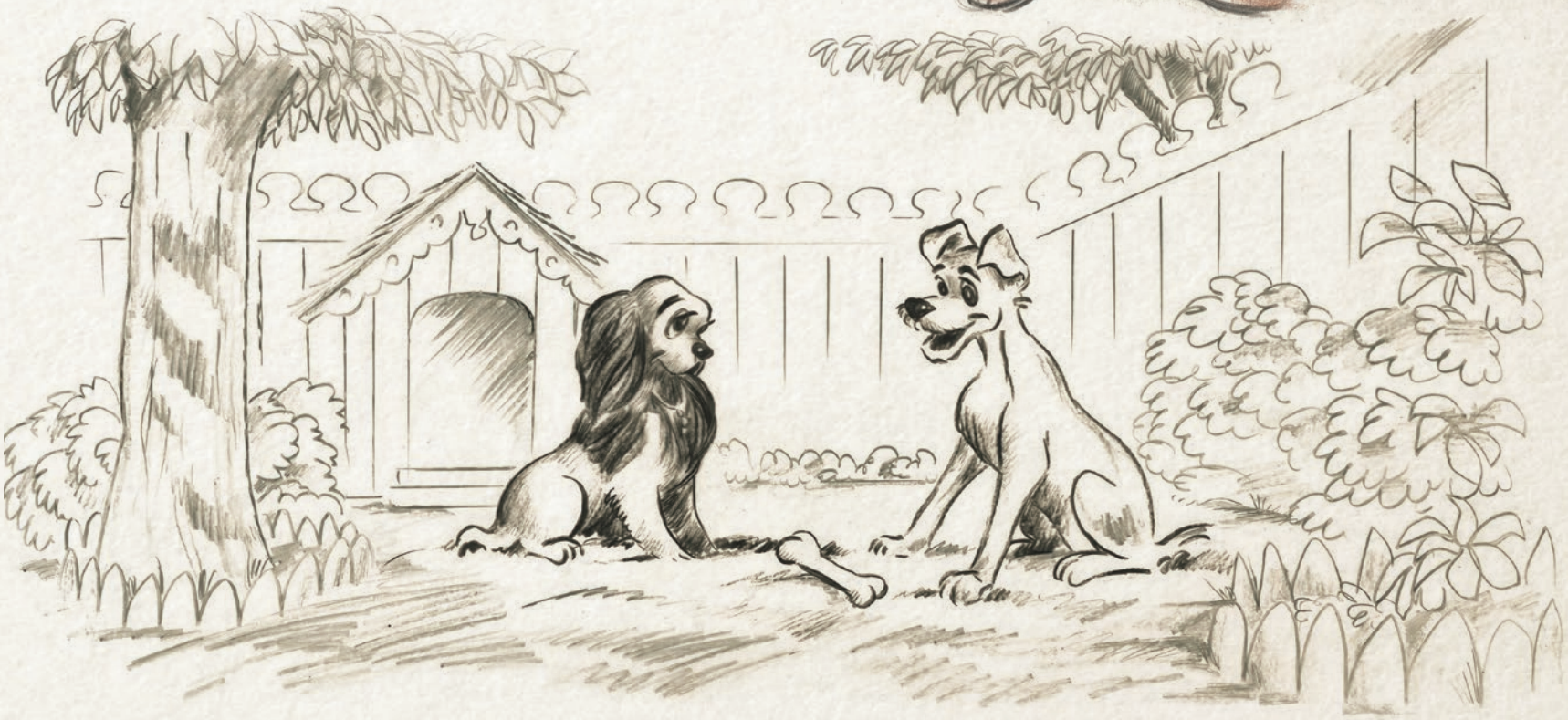
On this and the previous page are some early pencil sketches of Lady and Tramp as part of the exploratory process of developing the look of the characters. Typically, characters will go through a variety of design iterations as part of the visual development of the film. In the case of Lady, she was originally based on story man Joe Grant's Springer Spaniel. Lady was voiced by Barbara Luddy who was a radio performer and a prolific voice actor. Aside from Lady, she is also known as the voice of Merryweather from *Sleeping Beauty* and Kanga in the Winnie the Pooh* films. Larry Roberts, a voice actor and comedian, voiced Tramp.



*Winnie the Pooh characters based on the "Winnie the Pooh" works by A.A. Milne and E.H. Shepard

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Here are some additional visual development paintings and sketches of Jock, the Scottish terrier, with other dogs, various dancing dogs, Trusty, a fancy black dog and a pug all by unknown studio artists. Jock, the Scottish terrier, was voiced by Bill Thompson who had also voiced the White Rabbit and Dodo in *Alice in Wonderland* and Mr. Smee in *Peter Pan*, as well as other Disney characters. The good-natured Trusty, the elderly bloodhound, was animated by Ollie Johnston.

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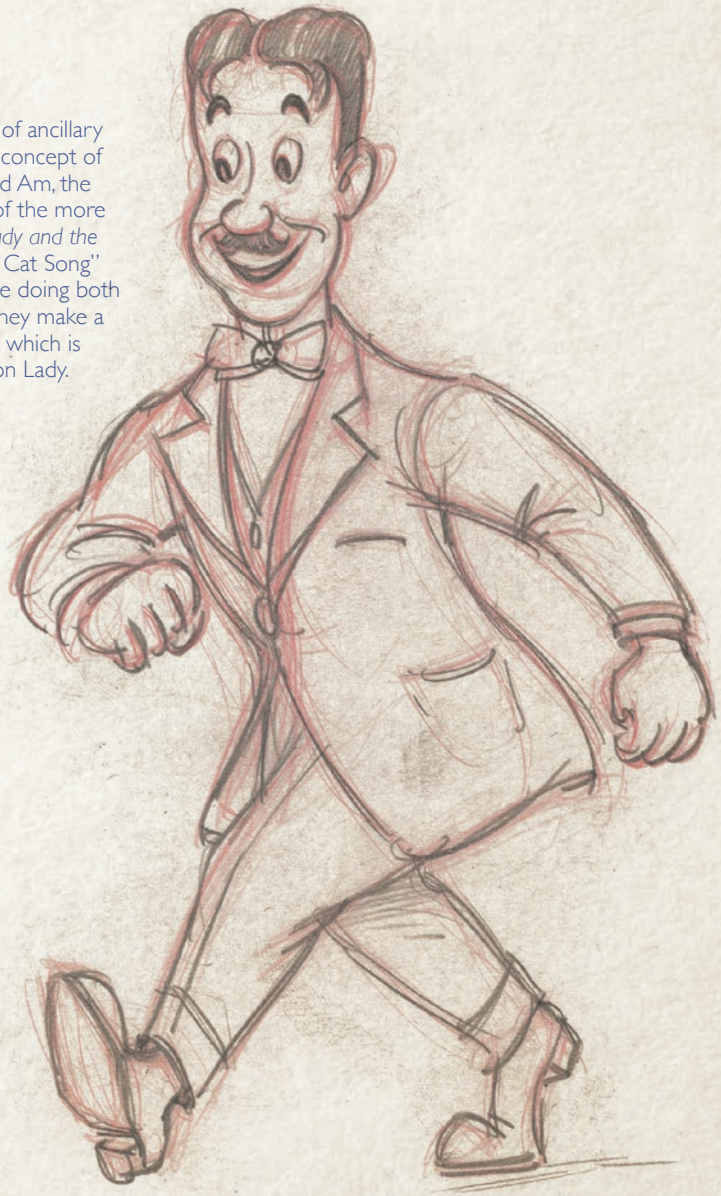
On this and the previous page are a variety of ancillary characters including the scary rat, an early concept of Aunt Sarah, her troublesome cats Si and Am, the Saint Bernard, and Jim Dear. One of the more memorable sequences in *Lady and the Tramp* is "The Siamese Cat Song" performed by Peggy Lee doing both cats. During the song they make a mess of the household, which is then promptly blamed on Lady.



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The house on the top and storefront on the next page are visual development concept pieces by Disney Legend Mary Blair. On the bottom is another visual development painting by an unknown studio artist of Tramp in the alley. The dog pound and the wet street scene on the next page are both beautiful production backgrounds from the film. Claude Coats was the key background artist with Eyvind Earle and others contributing their talents to creating the magnificent location environments throughout the film.

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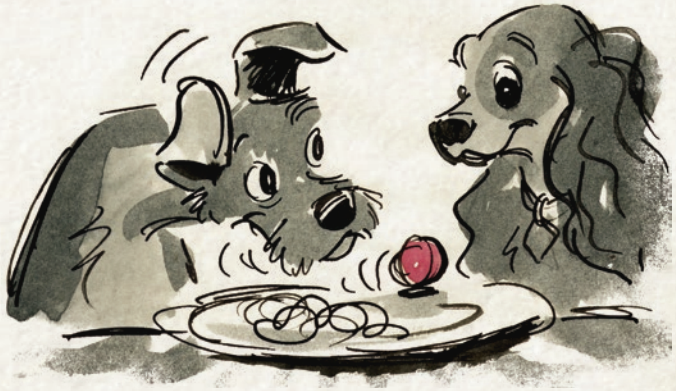

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The spaghetti eating sequence between Lady and Tramp is one of the most iconic scenes of any Disney animated film. Walt Disney wanted to cut the sequence because he thought that it might come off as being "silly" but animator Frank Thomas disagreed. Thomas went on to animate the entire sequence himself and upon viewing the animation, Walt changed his mind and the sequence remained. The animation drawing of Tony and Joe is by John Lounsbery; the sketches of Lady and Tramp on the far left are by an unknown studio artist, and the drawing of Lady and Tramp are by Frank Thomas. The final image below is not in the film but is an amalgamation of several scenes. Lady and Tramp are by Frank Thomas from scene 7/76 with Tony and Joe by John Lounsbery from scenes 7/76 and 7/78. All four characters were placed on a production background.

Dave Bossert
Producer/Creative Director
Walt Disney Animation Studios

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Walt Disney Records

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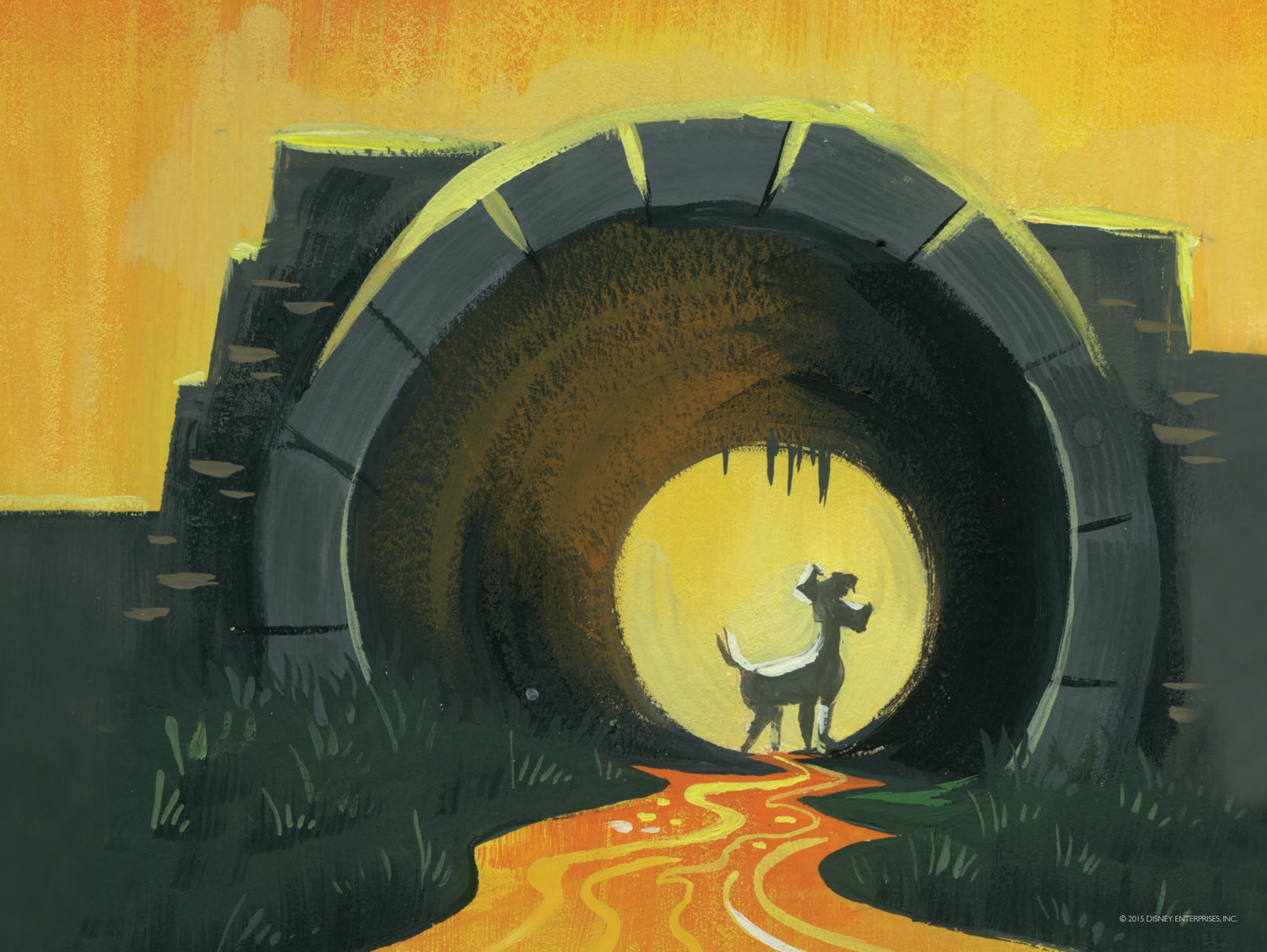

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